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Christian origin of the Baldr myth will do excellently, *mutatis mutandis*, to answer the "high-church" contention about the Grail legend (p. 164):

Whatever parallels may exist between Baldr [the Grail] and the Christian story are probably to be explained by the fact that the Baldr [Grail] myth, going back as it does to primitive ritual customs, was, before it came into contact with the Christian story, made up of much the same essential traits that now characterize it; though in its later stages, it is highly probable that the Norse tale [Grail legend] has been somewhat influenced by the Christian.

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Idylls of Fishermen: a History of the Literary Species. By HENRY MARION HALL, Ph. D. New York, The Columbia University Press, 1912. xii + 216 pp. Price \$1.50 net.

This book calls for some notice, not so much because of its own merits as because it is published in a well-known series of 'Studies in Comparative Literature.'

Its precise purpose is not very clear. The title suggests a study of the 'piscatory eclogue,' the kind of poetry in which Sannazaro claimed to be a pioneer. But the author has not confined himself to a "history of the literary species;" he begins with a lot of utterly irrelevant matter from all sorts of ancient writings, and he even makes room for "an account of the spread of the fisher motive to other literary forms, such as the sonnet, the romance and the drama." Moreover, it is hard to make out just how far the study is meant to be 'comparative.' To be sure, the Appendix states (p. 199) that "the present work aims to treat the idyll of fishers as part of the broader field of pastoral in Europe, of which the English is but a corner." But on p. 65 the author says that the "English branch grew from direct imitation of Sannazaro, and not from the Italian poems, so that only a brief account of the continental pastoral need be given here." And on p. 143

he says of certain Latin eclogues: "These poems belong to humanistic rather than to English literature, and are included in this book only because," etc.

But, whatever the purpose of the book, the result indicates that the author has been most interested—and most at home—in the English 'corner.' Even Sannazaro—who ought to be the central figure in the whole study—is treated in very perfunctory fashion. His relations to Virgil and to Theocritus are stated only in rather general terms, and so is his influence upon the later piscatory. It is easy to say (p. 51) that "almost every line in his piscatories is an imitation," or (p. 162) that certain English poems are "filled with borrowings of individual Sannazarian conceits," but most readers would prefer to have something more definite and detailed.

A very large part of the miscellaneous learning which fills out the first half of the book is taken from a Paris Thesis of 1859, A. Campaux, *De Ecloga Piscatoria, qualem a veteribus adumbratam absolvere sibi proposuerit Sannazarius*. And it is no adequate acknowledgment of this indebtedness to say—in the Appendix, p. 199—that M. Campaux's pamphlet "covers much the same ground as the introductory portions of the present work." Another book which has furnished a certain amount of material is Fr. Torraca's *Gl' Imitatori Stranieri di Jacopo Sannazaro* (Rome, 1882). Yet this is mentioned only to say (p. 199) that it is "an interesting work, but not very accurate"—a charge of inaccuracy which is supported solely by a misquotation of a single passage.

The Preface says that "the plan of the work has been to render all quotations in English." After this prefatory statement the author should have been very careful to acknowledge all the translations which he has borrowed from *Bohn's Classical Library*. And he should have said somewhere earlier than in his Appendix (p. 200) that all his translations from Theocritus and Moschus are taken from Andrew Lang.

The few translations which he has made for himself are not very good. Perhaps the worst

thing of the sort is on p. 24, the 'paraphrase' of a Greek epigram, "Parmis, the *far-famed* fisher, best *reaper* of the ocean strand," etc. This is *Anth. Pal.*, vii, 504, Πάρμις ὁ Καλλιγνώτου ἐπακταῖος καλαμευτής, κ. τ. λ. Dr. Hall makes ἄγκιστρον ('fish-hook') mean 'anchor,' he turns the adjective λάβρος ('greedy') into 'labrus' (a kind of fish), and he misunderstands the poem generally. Here is a part of the 'paraphrase':

"as he caught his prey by the reefs of the dark blue deep, grew sad, and pined and prayed for death from the waves. Then destruction darted upon him in a whirl-wind, striking him on the neck, while lines and rod and anchors were whirled away."

And here are the corresponding lines of the Greek:

ἄγρης ἐκ πρώτης ποτ' ἱουλῖδα πετρήεσσαν
δακνάζων, ὀλοὴν ἐξ ἁλὸς ἀράμενος,
ἔφθιτ'. ὀλισθηρὴ γὰρ ὑπ' ἐκ χερὸς ἀΐξασα
ῥ' ἔχετ' ἐπὶ στευνὸν παλλομένη φάρυγα.
Χῶ μὲν μηρίνθων καὶ δούνακος ἀγκίστρων τε
ἐγγυὺς ἀπὸ πνοιῆν ἦκε κυλινδόμενος.

What really happened to Parmis was, that he once caught a fish, and on taking it from the water proceeded to bite it, and so came to his end. For the struggling creature slipped into his throat, and he rolled beside his own fishing tackle and choked to death.

Another reckless attempt at translation may be seen on p. 77: "either . . . grieving for love, sighing and weeping. It seems that I (who many years ago wrote plays) can not now write so far from the woods and the shores." The original of this is a part of one of Tasso's sonnets (*Le Rime*, ed. A. Solerti, iv, 96, Bologna, 1902): "Altri . . . | D'Amor si dolse e sospirò nel pianto. | Io de gli altrui (perché molti anni prima | Fur già favola i miei) non par che possa | Così lunge da' boschi e da le rive."

Even the translations from Latin are not always very faithful. On p. 46 Sannazaro is made to say of himself: "Nor less did my enthusiasm drive me, too, among the band of fishermen to cast my lines in the watery bays." This is supposed to represent *Eleg.* iii. 2. 53,

"Nec minus haec *inter piscandi concitus* egit | Ardor in aequoreos mittere *lina* sinus." On p. 50 there is another artless rendering: "May Mergellina bear thee oysters, and the rocky cliffs, sea-urchins" (Sann. *Ecl.* i. 110, "sic proxima Mergellina | Ostrea saxosaeque ferat tibi *rupis* echinos."). On p. 58 the striking expression "bristling groves of Bacchus" proves to be a translation of "horrida lustra *Lycæi*" (Sann. *Ecl.* iv. 18).

On p. 142 it is said that Grotius' *Myrtilus* is "a very plain imitation of Sannazaro's *Gala-tea*." It is much more plainly an imitation of Theocritus (*Id.* iii. 6-7, 21-27, 37-39; xx. 19-32; xxi. 8-12). And Grotius' poem is itself paraphrased in Sarasin's eclogue *Myrti, ou le Nautonnier* (Paris ed., 1877, pp. 193-201). On p. 53 it is said that the singing match in Sannazaro's eclogue *Morsus* "is modeled song for song on that in Virgil's seventh bucolic." But some of the songs bear a closer resemblance to the eighth *Idyl* of Theocritus than to Virgil: compare line 46 with viii, 33, lines 62-65 with viii, 52 and 59, line 82 with viii, 43-44. The name 'Praxinoe,' Sann. *Ecl.* ii, 18, comes from Theocritus, *Id.* xv, 1, the name 'Phrasidamus,' *Ecl.* iv, 24, from *Id.* vii, 3. It might have been stated somewhere that Theocritus, *Id.* xxi, is paraphrased by Amadis Jamyn, *Le songe d'un Pêcheur* (Paris ed., 1878, p. 244). The chorus from Fletcher's *Sicelides* quoted on p. 138 is a rather close imitation of Virgil, *Geor.* ii, 458-485. The passage from Sannazaro quoted on p. 52 is imitated in Fletcher's *Myrtilus* (ed. Boas, p. 309).

On p. 43 a passage in Lucan's *Pharsalia* (v, 511-560) is called a 'piscatory idyll'—an absurd remark based upon a misunderstanding of a passage in Campaux (p. 47). It is described, too, as "a dialogue between Caesar and an old fisher." But Lucan does not say that the 'pauper Amyclas' was a fisher; and the epithet 'iuvenis' (533) does not imply that he was old. On the same page Ausonius' *Mosella* is said to be 843 lines long, and to refer to the Meuse. It is 483 lines long, and it refers to the Moselle. On p. 59 Sannazaro's 'Proteus' is strangely said to "pity the sad fate of Sannazaro himself, still in exile with

his prince." What he really pities is the exile and death of King Frederick: "denique sistit Spumantem ad Ligerim, parvaque includit in urna" (*Ecl.* iv, 84-85). On p. 142 there is a pleasant remark, that the singer in Grotius' *Myrtilus* "boasts 'the strains which once Arion sung,' which, rather curiously, include the sea-faring of Jason, Ulysses, Circe, Calypso, Nausicaa, etc." They include nothing of the sort; the lines about Jason, Ulysses, and the rest, have nothing to do with Arion's song.

There are too many misprints in the book, and a good many other errors which can hardly be laid to the printer's charge. There are easy references to the ancient playwrights 'Antiphanis' (pp. 13, 14, 15) and 'Diphylus' (15). 'Paulus Silentuarius' has an odd look (39, 215), and so have the masculine names 'Lycota' (52) and 'Polybata' (53). Even the classical scholar will take a second look at 'Pomponius Bononiens' (41, 216) and at 'Lucian's "play" *The Fisherman*' (31). Tasso's *Aminta* is variously called *Amyntas* (72, 76, 77, 93), *Amynta* (136), *Amintas* (138), and the author twice speaks of the 'Spanish' eclogues of Camoes and Bernardes (86, 108). A certain French writer is called 'Giovanni Martin' (87), apparently because Torraca called him so, and another is called 'Franciscus Champion' (95) because of Campaux's Latin. But 'Jacob Vanieri' (95) is not what Campaux meant by 'Jacobus Vanieri,' and the name should not have gone into the 'bibliography' under 'J': 'Jacobi, Vanieri' (206). Even Ulrich von Hutten's name is carefully transcribed from the Latin Thesis as 'Hulric de Hutten' (200), and so is the date of one of his poems, 1488—though that is usually given as the date of his birth.

On pp. 201-211 there is a long and imposing 'Bibliography of Piscatory Literature.' This is very badly made, it is badly printed, and it is shamelessly padded. Some of the authors have a strange look in this class: Homer (*Iliad* and *Odyssey*), Lucan (*Pharsalia*), Baptista Mantuanus, Milton (*Lycidas*), Nonnus (*Dionysiaca*), Ovid (*Metamorphoses*), 'Pomponius Bononiens,' Sidney (*Arcadia*), Virgil (*Aeneid* and *Georgics*). Yet even this is

matched by a 'Chronological List of the chief English Piscatories' (pp. 212-213) which somehow includes Spenser's *Faerie Queene*, Shakespeare's *Pericles* and *Tempest*, and Milton's *Paradise Regained*. A good many items are merely transferred from the pages of Campaux or Torraca, or from Carrara's *Poesia Pastorale*, with no additional bibliographical details. For Jacques de Fontenay's *Iolas*—a poem which "recalls by its title and general tone the piscatories of Sannazaro" (p. 95)—we are told merely to "see Colletet—*Vita poetarum Gallorum*." See him where, and why? Campaux could mention this poem, in 1859, only on the authority of a statement in a manuscript treatise—"ut in *Vita poetarum Gallorum manu scripta* asserit Colletet" (p. 104). Dr. Hall fails to say just where he saw it, or where he got his impression of its "general tone."

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CORRESPONDENCE

THE 1536 TEXT OF THE *Egloga* OF JUAN DE PARIS

To the Editors of Mod. Lang. Notes.

SIRS:—In a recent publication of capital importance to the student of early Spanish drama, Kohler's *Sieben Spanische Dramatische Eklogen* (Gesellschaft für Romanische Literatur, Band 27, 1911), there is to be found a defect which I have the material to correct. The last of the texts reprinted, the *Farsa* of Juan de Paris, pp. 329-350, is based on an edition of the year 1551. The existence of the 1536 edition was known to Kohler,¹ cf. pp.

¹ The copy of which Ticknor gave an inexact description passed through the libraries of Salvá and Heredia into the Biblioteca nacional. What was perhaps only a suggestion on the part of Wolf has led Kohler (p. 183) to identify the *Farsa á manera de tragedia*, etc. (Valencia, 1537) with the *Egloga* of Juan de Paris. Among the available works that destroy this hypothesis, one might mention Gallardo, *Ensayo*, No. 636, where the list of characters and a synopsis of the play are given.